DOCUMENT RESUME

ED 132 594 CS 203 116

TITLE	Listening and Speaking, K-3; A Packet for Teachers.
INSTITUTION	New York State Education Dept., Albany.; New York State Education Dept., Albany. Bureau of Elementary Curriculum Development.
PUB DATE	75
NOTE	65p.
EDRS PRICE	MF-$0.83 HC-$3.50 Plus Postage.
DESCRIPTORS	Bibliographies; Class Activities; *Curriculum Guides; *Language Arts; *Listening; Primary Education; *Skill Development; *Speaking

ABSTRACT

The new language arts syllabus for elementary and secondary schools in New York State provides a program framework which focuses chiefly on the development of pupils' skills in reading, writing, speaking, listening, literature, and language. This document, the first in a series of packets which implement the use of the syllabus, is designed to aid primary teachers (kindergarten through third grade) in teaching speaking and listening skills. The packet contains a list of objectives; sample lesson outlines giving objectives coordinated with the syllabus, activities, and evaluations; a pupil profile sheet; a bibliography; and additional materials related to teaching the listening and speaking skills. (JM)

LISTENING & SPEAKING

K - 3

A PACKET FOR TEACHERS

The University of the State of New York / THE STATE EDUCATION DEPARTMENT
Bureau of English Education / Bureau of Elementary Curriculum Development
Albany, New York 12234

2

1975

THE UNIVERSITY OF THE STATE OF NEW YORK

Regents of The University (with years when terms expire)

1981	Theodore M. Black, A.B., Litt.D., LL.D., Pd.D., D.C.L. Chancellor	Sands Point
1987	Carl H. Pforzheimer, Jr., A.B., M.B.A., D.C.S., H.H.D. Vice Chancellor	Purchase
1978	Alexander J. Allan, Jr., LL.D., Litt.D.	Troy
1980	Joseph T. King, LL.B.	Shelter Island
1981	Joseph C. Indelicato, M.D., L.H.D.	Brooklyn
1979	Francis W. McGinley, B.S., J.D., LL.D.	Glens Falls
1986	Kenneth B. Clark, A.B., M.S., Ph.D., LL.D., L.H.D., D.Sc.	Hastings on Hudson
1983	Harold E. Newcomb, B.A.	Owego
1988	Willard A. Genrich, LL.B., L.H.D., LL.D.	Buffalo
1982	Emlyn I. Griffith, A.B., J.D.	Rome
1977	Genevieve S. Klein, B.S., M.A.	Bayside
1981	William Jovanovich, A.B., LL.D., Litt.D., L.H.D.	Briarcliff Manor
1976	Mary Alice Kendall, B.S.	Irondequoit
1984	Jorge L. Batista, B.A., J.D.	Bronx
1982	Louis E. Yavner, LL.B.	New York

President of The University and Commissioner of Education
Ewald B. Nyquist

Executive Deputy Commissioner of Education
Gordon M. Ambach

Deputy Commissioner for Elementary, Secondary, and Continuing Education
Thomas D. Sheldon

Associate Commissioner for Instructional Services
William L. Bitner III

Assistant Commissioner for General Education and Curricular Services
Vivienne Anderson

Director, Division of Language Skills

Chief, Bureau of English Education
Robert B. Carruthers

Director, Division of Curriculum Development
Gordon E. Van Hooft

Chief, Bureau of Elementary Curriculum Development
Robert H. Johnstone

FOREWORD

The new State Syllabus in English provides for the schools in New York State a framework for programs in the English language arts in grades K-12. The syllabus is based chiefly upon the development of pupil skills in reading, writing, speaking, listening, literature, and language. The five strands of the syllabus give direction for the planning of a sequential, articulated curriculum in English by personnel in school districts: administrators, supervisors, teachers, librarians, and other support personnel.

To implement the use of the syllabus strands, the Bureau of English Education and appropriate units of the Division of Curriculum Development are preparing inservice packets for the use of teachers. The present packet--the first of a series--is designed to aid teachers in grades K-3 in the teaching of skills in speaking and listening. The packet provides specific suggestions and materials.

Schools are encouraged to punch holes in this packet and to obtain a loose leaf binder to which further packets and other teachings aids can be added. Teachers are encouraged to indicate, on appropriate pages in the packet, their experiences with activities and to suggest other activities which might be useful.

The manuscript for this packet was prepared by Sheila Schlawin, Charles Chew, and James C. Crabtree, Associates in English Education. Their work was coordinated by Robert Carruthers, Chief, Bureau of English Education. The final manuscript was reviewed by Robert H. Johnstone, Chief, Bureau of Elementary Curriculum Development and Dorothy M. Foley, Associate in Elementary Curriculum Development.

The cooperation of the National Council of Teachers of English, and of Instructor magazine, for permission to reprint articles appearing in their periodicals, is gratefully acknowledged.

Gordon E. Van Hooft, Director
Division of Curriculum Development

Lore Scurrah
Division of Language Skills

PACKET CONTENTS

TO THE TEACHER

This packet, the first of a series the Bureau of English Education plans to publish, is designed to give teachers of kindergarten and in grades 1 through 3 practical help in teaching skills in speaking and listening. The materials in the packet have been tried out in schools in New York State, and are representative of practices in schools having outstanding programs in the English language arts.

The packet includes:

- sample lesson plans,
- suggestions for activities,
- suggestions for evaluation,
- reprints of articles, and
- a short bibliography.

The various suggestions may be:

- parceled out among teachers,
- duplicated, and, of course,
- adapted.

The best use of the materials will be to SPARK IDEAS for activities and to enable teachers to SHARE those ideas and their results.

In selecting activities to use, the teacher will use judgment as to which one(s) is best for the teacher's particular group. Not every activity included in the packet is suitable for every group from kindergarten through grade 3. For example, the "Ssh! Let's Stop and Listen" activity (page 8) is especially appropriate for kindergarten or grade 1; the activity on "Listen for Specific Information..." (page 16) is probably more appropriate for grade 3.

Many of the listening skills, such as getting the main idea and understanding the sequence of events, are also a part of reading skills. Activities designed for the purpose of gaining such skills are described in many readers, and can be adapted to the improvement of skills in listening.

Please send the Bureau of English Education comments on this packet and suggestions for material that might be included in a reprinting of this packet, or in the next packet. Also, the Bureau of Elementary Curriculum Development will send the Listening and Speaking strand of the English Language Arts K-12 series upon request through your local school administrator.

LISTENING AND SPEAKING OBJECTIVES

Objectives in Listening and Speaking Listed in the State Syllabus: English Language Arts: Listening and Speaking K-12

(Cross-referenced to other syllabus Strands)

Listening and Speaking Strand	Cross References
Aural Comprehension p. 1	Reading Strand pp. 34-35.
*Listen for specific information	Literature Strand p. 3. Reading Strand p. 35. Composition Strand p. 47.
*Listen for the main idea	Composition Strand p. 47. Reading Strand p. 34. Literature Strand pp. 12, 39.
*Listen for and understand relationships	Composition Strand pp. 48-53.
Participation in Listening p. 23	
Understand the difference between hearing and listening	
*Understand the importance of listening	
Understand the responsibilities of a listener	
Understand some of the factors that affect listening	
Recognize and overcome poor listening habits	
Recognize and develop the characteristics of an effective listener	
*Auditory Discrimination p. 39	
Identify and discriminate between sounds	Reading Strand pp. 1-7. Literature Strand pp. 47, 56-57.
Recognize intonation patterns and their effects on meaning	
Recognize rhythm and rhythmic patterns	
Recognize rhyme and patterns of rhyme	
Recognize repetition and refrain	

*Particularly suitable for emphasis in K-3

	Cross References
Participation in Speaking p. 61	
Recognize that the function of speaking is to communicate	
*Recognize the importance of reporting accurately	
Recognize and utilize the various forms of speaking	
Adapt to the audience	
Delivery in Speaking p. 79	
Make effective use of body control, movement, and gesture	
Establish good eye contact	
Recognize and use appropriate vocal characteristics	
*Understand and use correct articulation and pronunciation	
Make effective use of delivery aids	
Content in Speaking p. 99	
*Express a complete thought orally	Reading Strand p. 76.
*Recognize and use a main idea and a central theme	Reading Strand pp. 34, 55. Literature Strand pp. 12, 39. Composition Strand p. 47.
*Speak with clear, exact, and vivid language	Reading Strand pp. 18-20. Literature Strand pp. 47, 65.
*Recognize and utilize patterns of organization	Composition Strand pp. 3-12, 47-53.
Use various supporting materials	

*Particularly suitable for emphasis in K-3

IMPLEMENTING LISTENING AND SPEAKING*

We live in an aural-oral world. To function effectively in this world, the pupil must develop and establish sound listening and speaking skills. The pupil needs the listening skills to listen for profit and pleasure and the speaking skills to be heard and understood. The English language arts teacher bears the responsibility for developing these skills and for fostering in the pupil a desire to acquire the skills essential to master and use spoken language.

I. INSTRUCTION IN LISTENING AND SPEAKING IS DEVELOPMENTAL.
The normal development of listening and speaking skills is dependent upon the child's perception. A child enters school with many habits, attitudes, and skills in the areas of listening and speaking. These are not, however, permanently established, for they have been primarily self-taught imitation. The classroom teacher must help the child to develop, reinforce, and refine those skills which will be of functional value in a communicating world.

II. INSTRUCTION IN LISTENING AND SPEAKING IS SPECIFIC.
Although it is difficult to teach the skills of listening and speaking in isolation, it is desirable that each teacher be aware of those skills involved in each classroom activity. It must be understood that poor listening and speaking habits may be reinforced when specific instruction is not presented. Every opportunity to coordinate instruction in these areas with other subject matter should be utilized.

III. INSTRUCTION IN LISTENING AND SPEAKING IS SEQUENTIAL.
Listening and speaking are complex and interrelated acts that must be developed as the individual child shows physical, intellectual, social, and emotional readiness. Activities to develop the use of increasingly sophisticated skills should be thought of as being on a continuum. These activities may be adapted from several levels for individual pupils within the same class. Sophisticated pupils may be functioning at a higher level of development than indicated by the activities for a particular grade level; less verbal pupils may be functioning at a lower level. Adaptation to the pupil's individual development should be of paramount concern to teachers engaged in the implementation of this strand.

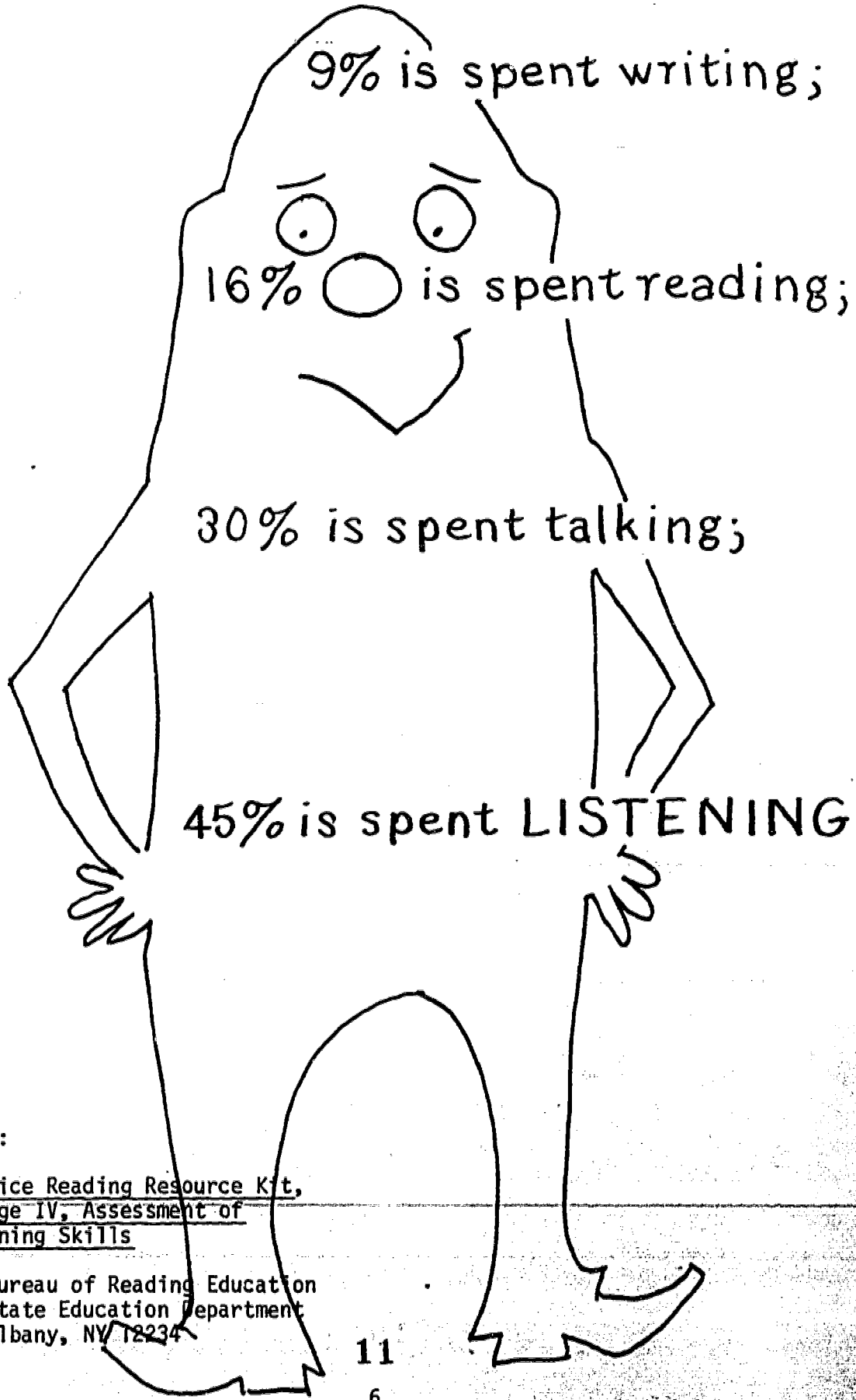
IV. INSTRUCTION IN LISTENING AND SPEAKING IS RELATED TO THE OTHER LANGUAGE ARTS.
The various sections and skills of listening and speaking are listed separately in order to clarify and specify the nature of the skills. They should not be thought of separately. The latter must be synthesized to develop the ability to write. The classroom practices necessary to the teaching of listening and speaking may sometimes seem time-consuming. Efforts must be made to correlate such instruction with other types of instruction. For example, the skills pertaining to the organization and development of content are basic to oral and written composition. A given assignment to develop those skills might lead to some pupils writing a composition and others

giving a talk. (With instruction individualized, it is especially important to make sure that all pupils participate in listening and speaking activities.) Finally, since discussion is a much used teaching device, the teaching of its proper techniques might well be made part of any classroom activity.

V. INSTRUCTION IN LISTENING AND SPEAKING REQUIRES THAT THE TEACHER FUNCTION AS A MODEL.

The teacher needs to be a model speaker or may need to be reminded that children learn by imitation. The teacher should speak in a well-modulated voice, exercising care in articulation and pronunciation without an affected precision, and must remember to be a model listener as well as a model speaker.

*English Language Arts: Listening and Speaking K-12, New York: The State Education Department, 1969, p. 117.



Source:

Inservice Reading Resource Kit,
Package IV, Assessment of
Listening Skills

Bureau of Reading Education
State Education Department
Albany, NY 12234

LISTENING AND SPEAKING ACTIVITIES

K - 3

SAMPLE LESSON PLAN

Title: Ssh! Let's Stop and Listen!

Grade Level: Kindergarten - 3

Length of Activity: Two class sessions

Human Relations Concepts to be Taught:

Everyone in a group has something to say and should be given a chance to speak.
Listening is as important as speaking.
Listening to what others have to say is practicing good manners.

Attitudinal and Behavioral Objectives:

To understand the importance of listening (Listening and Speaking Strand, pp. 23-25.)
To develop consideration for others and give others a chance to talk.

Teaching Techniques and Learning Activities:

1. Display printed poem "Little Charlie Chipmunk" and picture from "Let's Talk and Listen" or any picture displaying children who are inattentive.

2. Read and discuss poem:

Little Charlie Chipmunk was a talker, Mercy me!
He chattered after breakfast and he chattered after tea!
He chattered to his father and he chattered to his mother!
He chattered to his sister and he chattered to his brother!
He chattered till his family was almost wild.
Oh, little Charlie Chipmunk was a very tiresome child!

Helen LeCron, Animal Etiquette Book
J. B. Lippincott Company, 1926

3. Discuss, using lead questions:

What was Charlie Chipmunk's bad habit?
What word did you hear in the rhythm which means to talk a lot?
Why was Charlie called "a very tiresome child"?

4. Chart rules with the children:

A. Have something worthwhile to say when you talk.
B. Give others a chance to talk.
C. Listen to what other people say.

5. Have children illustrate the "rules" chart.

Films:

Adventures of a Chipmunk Family, Encyclopedia Britannica Films.

How Quiet Helps at School, Coronet Films.

Books:

Time for Poetry, Arbuthnot, Scott Foresman Company.
Nobody Listens to Andrew, E. Guilfoile, Follett.

Evaluation:

Does each pupil selected take part in the activity?

Have you determined each pupil's competencies in terms of the objectives set for the activity?

How will you use the outcomes of these activities for further instruction in listening and speaking skills?

From Human Relations Education: "A Guidebook to Learning Activities," prepared by the Human Relations Project of Western New York, reprinted by The University of the State of New York, The State Education Department, Curriculum Development Center, 1969.

Objectives: Understand the importance of listening (Listening and Speaking Strand, pp. 23-25.)
Express a complete thought orally (Listening and Speaking Strand, pp. 99-101.)

Activity:

Give each child a small facsimile of a traffic stop sign mounted on a popsicle stick. Tell the children you are going to read a series of sentences about animals. If the sentence is also true about dogs, the children are to raise their hands and repeat the sentence, substituting "Dogs" for original animals. If the sentence is not true about dogs, the children are to raise the miniature STOP sign and say, "Dogs do not..."

Examples:

Teacher: Lions eat meat.
Child: (Raises hand) Dogs eat meat.
Teacher: Chickens lay eggs.
Child: (Holds up STOP sign) Dogs do not lay eggs.

Other examples: Birds build nests. Tigers bite. Fish live in water.

Variation:

Use facsimiles of other signs, such as SCHOOL CROSSING. Ask the children to hold up the sign when a statement about the school is true and explain why the statement is true.

Examples:

The busses that come here are blue.
The busses that come here are yellow.
Our school has a library.
You can buy phonograph records here.

Another Variation:

Post a chart of familiar signs, such as PICNIC AREA, TELEPHONE, HOSPITAL, CAMPING, CATTLE CROSSING, NO BICYCLES, NO TRUCKS. Make a statement such as: Sick people go here. (The child points to the HOSPITAL sign.) Other examples: You could eat your lunch here. You may have to stop suddenly. (Child points to appropriate signs.)

Evaluation:

Does each pupil selected take part in the activity?

Have you determined each pupil's competence in terms of the objectives set for the activity?

How will you use the outcomes of these activities for further instruction in listening and speaking skills.

Objectives: Identify and discriminate between sounds (Listening and Speaking Strand, pp. 39-43.)
Listen for and understand relationships (Listening and Speaking Strand, pp. 1, 4-6.)

Activity:

Read a list aloud (once only) and ask the children to identify and explain their reason for choosing the one item that:

Will burn easily in a hot fire

peanut butter jar
alarm clock
tin cup
soda bottle
bird's nest

Has a b sound (bad)

climb
glove
rubbing
cup
doubt

Doesn't belong

eraser
principal
workbook
pencil
fishing

Evaluation:

Does each pupil selected take part in the activity?

Have you determined each pupil's competence in terms of the objectives set for the activity?

How will you use the outcomes of these activities for further instruction in listening and speaking skills?

Objective: Identify and discriminate between sounds (Listening and Speaking Strand, pp. 39-43.)

Activity:

Have children put heads down and close eyes, then raise hands when they recognize sound clues.

You could produce clues by:

1. Playing special sound effects records that can be purchased.

2. Having the high school AV squad tape on cassettes sounds like:

   a family eating dinner
   someone washing dishes
   a child entering the house and running upstairs
   street sounds in a city
   a stock car race
   a carnival or merry-go-round
   the audio from part of Sesame Street
   parakeet noises
   a tin can being kicked along a walk
   a soda can being opened

3. Producing sounds in the classroom:

   sharpening a pencil
   opening a closet door
   pouring water
   crumpling paper
   writing on chalkboard

Evaluation:

Does each pupil selected take part in the activity?

Have you determined each pupil's competence in terms of the objectives set for the activity?

How will you use the outcomes of these activities for further instruction in listening and speaking skills?

Objective: Recognize intonation patterns and their effects on meaning (Listening and Speaking Strand pp. 44-45.)

Activities:

1. Have the children label as loud, medium, or soft such familiar sounds as footsteps made with shoes, sneakers, high heels, or heavy boots; a book dropping on a table or on the floor; a shout, a conversation, or a whisper; a light tap or a bang of a hand on a desk. (Listening and Speaking Strand, p. 44.)

2. Have a child locate a hidden object by listening to a rhythmic tom-tom beat which grows louder as the child approaches the object and softer as he draws away from it. After the exercise is completed, discuss with and demonstrate to the children the changes that can be made in intonation when the volume and/or tempo of beats is increased. (Listening and Speaking Strand, p. 44.)

3. Divide the class into two teams. Using a musical instrument, play two different notes (A piano works best, but a toy xylophone, a recorder, or a string instrument is satisfactory.) Ask a child from one team to tell whether the second note played was higher or lower in pitch than the first. Then ask a player from the other team. Continue the game until all members of each team have responded, or until a certain number of correct answers determines the winner. (Listening and Speaking Strand, p. 44.)

4. Show the class by oral example that every word when spoken in isolation has at least one stressed syllable, and that some syllables receive more stress than others. Then say aloud a series of words such as: television, teacher, principal, father, dinner. Have the children clap or tap loudly when they hear a stressed syllable, and softly when they hear an unstressed syllable. Vary the length of the word and the position of the stressed syllable. (Listening and Speaking Strand, p. 45.)

5. Ask the class to spend a few minutes with their eyes closed. Ask them to describe every sound heard during this brief period. Take a short walk with the children and ask them to concentrate on what they hear. Later the children describe the sounds.

6. Have the children close their eyes. Then create a sound such as pulling the blinds, moving a chair, erasing the board. The children tell (or write) what the sound is.

Evaluation:

Does each pupil selected take part in the activity?

Have you determined each pupil's competence in terms of the objectives set for the activity.

How will you use the outcomes of these activities for further instruction in listening and speaking skills?

Objective: Listen for specific information (Listening and Speaking Strand, pp. 1-3.)

Activity:

Select a child to carry out an activity which you whisper to her/him. The children close their eyes and listen as the child who is "it" runs, marches, closes the window, drives a truck around, etc. The children try to guess what "it" did.

Evaluation:

Does each pupil selected take part in the activity?

Have you determined each pupil's competence in terms of the objectives set for the activity?

How will you use the outcomes of these activities for further instruction in listening and speaking skills?

From Handbook for Language Arts: Pre-K, Kindergarten, Grades One and Two, Board of Education of the City of New York, 110 Livingston Avenue, Brooklyn, 1966.

Objective: Listen for specific information (Listening and Speaking Strand, pp. 1-3.)

Activity:

Read a story aloud over a period of several days. At the end of each reading, write on a card a statement which indicates what will be in the story segment for the next reading. For example: "Tomorrow the Grinch will have a funny looking reindeer." Fold the card and give it to a child to hold. Whisper the statement which appears on the card to a child in the class. The child whispers it to another, and so forth. The last child tells the class what s/he heard. Write this child's statement on the blackboard. Retrieve the original card, and write this statement on the board. Compare the two versions. Discuss differences if there are any.

Remind children of the statement before reading the next segment of the story.

This activity can be a daily practice for a few days.

Evaluation:

Does each pupil selected take part in the activity?

Have you determined each pupil's competence in terms of the objectives set for the activity?

How will you use the outcomes of these activities for further instruction in listening and speaking skills?

The above activity is based on Listen and Learning by Bernice M. Chappell, Belmont, California; Fearon Publishers, 1973. p. 3.

Objectives: Listen for specific information (Listening and Speaking Strand, pp. 1-3.)
Understand importance of listening (Listening and Speaking Strand, pp. 23-25.)

Activity:

Read aloud once the statements under Sample IA. Then read aloud, one at a time, statements under Sample IB, 1-4. Ask children to decide if the statements are true or false and to give reasons for their opinion. Do the same for Sample II.

Sample I:

A. Mrs. Brown said:

1. George Washington traveled many times on horse-back.
2. He was a general and a president.
3. His home was at Mt. Vernon.
4. He led a successful attack at Trenton, New Jersey.

B. Did Mrs. Brown actually say that:

	Ans.
1. All Americans liked George Washington?	(no)
2. Washington was a good shot with a rifle?	(no)
3. George Washington's men won a battle at Trenton?	(yes)
4. Washington enjoyed riding on horseback?	(no)

Sample II:

A. I am sorry to say that:

1. Two of the children in this room were late recently.
2. One person forgot to bring his/her report card to school.
3. Three pupils are still working on their spelling.
4. At least one person likes to help me clean up the room.

B. Which of these things did I say?

	Ans.
1. Three pupils like spelling.	(no)
2. Two children have been late to class	(yes)
3. Spelling takes a long time to finish.	(no)
4. No one forgot to bring her/his report card.	(no)

Evaluation:

Does each pupil selected take part in the activity?

Have you determined each pupil's competence in terms of the objectives set for the activity?

How will you use the outcomes of these activities for further instruction in listening and speaking skills?

Objective: Listen for the main idea - Aural Comprehension: activities suggested for K-6 (Listening and Speaking Strand, pp. 1-4.)

Activities:

1. Play a record or tape which tells a story. After the children have listened to the entire story, allow time for discussion and then ask them to tell in as few words as possible what the story was about. Lead them to state the main idea of the story. (Listening and Speaking Strand, p. 3.)

2. Invite a community helper, or the school secretary or custodian, into the class to tell the children about his or her job. In the discussion that follows the visit, help the children to determine what this person's job is. Have them draw a picture of this person at work and make up titles for the picture. (Listening and Speaking Strand, p. 4.) (Pictures could be used in place of real visitors.)

3. Read three statements, one containing a main idea and the other two containing subordinate ideas. Have pupils select the one that contains the other two. For example:

   All life on earth depends on the sun.
   The sun provides us with heat during the day.
   Ocean plants get their energy from the sun.

4. Read an unfamiliar story. Have the children make a title which tells the main point of the story.

5. Have the class listen to a story. This could be done in small groups with the story read by an older child or on tape. Have volunteers summarize the story in one sentence.

6. Read a story to a group. Have the group repeat the story. Write down what they say on the chalkboard, then have the group decide the main idea conveyed by the story.

7. Sing a song with the class. Discuss the song. What is the main idea of the song? How do the children know?

8. Give the class a main idea or point to be made and let the class develop a story from that point.

9. Have several children act out a little scene. The audience should be able to tell the main idea of the action. Ask how they knew the main idea.

10. Show pictures which show a sequence such as brushing teeth, or drinking a glass of milk. What is the end goal or objective? What supporting actions are needed to reach this goal or objective?

11. Ask a child to pretend to be a secret agent with a fairly lengthy message to carry. Since the agent is in danger of discovery, the message must be transmitted orally and there is only time to repeat the message once. Can the child carry the message?

12. Write these sentences on the board and cover them.

> The burro is a very gentle animal.
> Children ride on their burros.
> The burro is a favorite pet in Mexico.
> The children give names to their burros.

Ask the children to listen carefully to what they are about to hear and think of the one thing it tells about. Then read the paragraph below.

> Many children in Mexico have burros for pets. The burro is so gentle that a small child can take care of him. The children enjoy riding on their burros. Sometimes the children ride them in parades. They call their pet burros by name, and talk to them just as they talk to one another. Often a boy will carry sugar in his pocket. His burro will follow him, sniffing in his pocket to get the sugar.

Uncover the sentences and read them aloud. Ask children to write the sentence which is the main idea of the paragraph which has been read. Discuss with them how they determined the main idea. Developing Language Skills in the Elementary Schools by Harry A. Greene, Walter T. Petty; Boston: Allyn and Bacon, Inc., 1967, p. 17.

13. Do an activity such as preparing lunch, drawing a picture, or clearing your desk. Have the pupils tell you what it is you are doing. Have the pupils determine the steps necessary to reach the main objective -- lunch itself, the finished picture, the clean desk. Discuss how these various steps lead to the completion of the overall task.

Evaluation:

Does each pupil selected take part in the activity?

Have you determined each pupil's competence in terms of the objectives set for the activity?

How will you use the outcomes of these activities for further instruction in listening and speaking skills?

Objective: Listen for and understand relationships: time sequence (Listening and Speaking Strand, pp. 1, 4-7.)

Activities:

1. Give each child a picture of an object mentioned in a story. For example, for "Goldilocks and The Three Bears," use pictures of beds, chairs, spoons, porridge, house, door, etc. When the object is mentioned in the story, the child holds up his picture. Later the group may be able to arrange a sequence of the pictures in the order they were mentioned.

2. Have a child listen to a story or poem and then draw a picture illustrating the story or poem. Then ask the child to explain the picture to the rest of the class or a group.

3. Tape record a series of three to five simple directions, such as, "Walk around your chair once, then go to the window, then to the blackboard and pick up a piece of chalk." Have a child or group of children follow the directions after hearing the series only once. As the children become more adept at listening to directions and following them in sequence, the directions could be to make a simple object or to fold paper in a certain way. Ask the children what they did in sequence. Have the children make up a series of simple directions and tape them for others to follow.

4. As a way of teaching time order, have the class dramatize or pantomime stories the children have read.

5. Start an original story. Have each child add to the story in turn, first repeating the story up to that point. An object such as a shell, baton, etc., passed to each speaker in turn, indicating that it is his or her turn to talk, adds importance to the occasion.

6. Tell stories from wordless books. Have the children make their own wordless books, with attention to time order in the story.

7. Tell a story with a sequence of sounds instead of words. Tape the sounds ahead of time, or perhaps the children could help develop the sequence of sounds which would tell a story. (Idea developed from Poll, Drayne C., "Gaming in the Language Arts," Elementary English, 50:4, April, 1975, p. 537.)

8. Read to the class several short paragraphs involving a sequence of events. At a climactic point in the passage, invite the listeners to predict the next event and the final outcome. List all reasonable suggestions on the chalkboard. Have the children discuss the relative possibilities of each suggestion before deciding on the most probable turn of events. Then conclude the activity by reading the rest of the passage and revealing to the class what actually happened. (Listening and Speaking Strand, English Language Arts, p. 4.)

9. Read a short story, leaving out the beginning paragraphs as well as the ending ones. Ask the class if anything was wrong with the story. What was wrong? What was needed to make the story easy to follow, as well as easy to understand? Then, read the entire story, pointing out the necessity of a beginning, a middle, and an end. (Listening and Speaking Strand, English Language Arts, p. 4.)

10. Read a story to the class. Then without reading the story a second time, show the children a jumbled series of illustrations that depict scenes, characters, and events from the reading. Have the children arrange the pictures in their proper order according to events in the story. (If such a picture file is not available, pictures from old, to-be-discarded story books can be used.) (Listening and Speaking Strand, English Language Arts, p. 5.)

11. Have the class pantomime a nursery rhyme. Then change the order of some of the action (for example, Miss Muffet eating her curds and whey after she sees the spider) and discuss the effects of the change with the class. (Listening and Speaking Strand, English Language Arts, p. 5.)

12. Read aloud the following:

    Johnny ate breatfast, went to school, woke up, and got dressed.

    What's wrong with the sentence? Why is it wrong? How can it be fixed? (Listening and Speaking Strand, English Language Arts, p. 5.)

13. Display, or project on a screen, pictures showing the time order changes in things, such as: the changes in leaves throughout the year, the changes in the development of a moth or butterfly. Then have the children give three- to five-sentence talks using temporal order to describe the process of change. The children might be more successful if words such as first, next, then, after, finally are put on oaktag cards and used to assist the children in organizing their talks. (Listening and Speaking Strand, English Language Arts, p. 104.)

Evaluation:

Does each pupil selected take part in the activity?

Have you determined each pupil's competence in terms of the objectives set for the activity?

How will you use the outcomes of these activities for further instruction in listening and speaking skills?

Objective: Listen for and understand relationships: time order (Listening and Speaking Strand, p. 1, 4-5.)

Activity:

Dictate on a cassette tape clusters of three to five sentences that tell the steps for doing something. Let small groups listen with earphones to each cluster and decide as a group on the correct sequence.

Use clusters such as:

Cluster A

Put the dog in the tub of water.
Get the dog soap and towels.
Scrub and rinse the dog.
Dry the dog thoroughly.

Cluster B

Put on clean clothes.
Get your library book.
Be ready to leave in ten minutes.
Take off your bathing suit.

Cluster C

Open the garage door.
Drive the car into the street.
Leave the house.
Get into the car.
Stop at the intersection.

Ask the children to explain the sequence they have chosen. The most important aspect of the exercise is the relationships within the cluster, not necessarily the time-order sequence.

Evaluation:

Does each pupil selected take part in the activity?

Have you determined each pupil's competence in terms of the objectives set for the activity?

How will you use the outcomes of these activities for further instruction in listening and speaking skills?

Objectives: Listen for and understand relationships: cause and effect (Listening and Speaking Strand, p. 1, 6.)

Activities:

1. Present situations and ask the children to speculate about possible causes or possible effects; for example, "When I left home this morning, I saw two people walking with their umbrellas up, although it wasn't raining. Why do you suppose they put up their umbrellas?" Or, "I saw a police officer sweeping glass from the street. How do you suppose the glass got there?" Encourage the children to present situations and speculate about causes. Or speculate with the children about, "What would happen if..."

2. Collect pictures of animals (or people) in unusual situations. Perhaps ask children to show how the animal (or person) moved and sounded in the situation. Ask the children to speculate about how the situation came about. Ask them to speculate about how observers of the situation would act and what they would say. Responses could be dramatized. For example, a picture of a dog in the driver's seat of a car would lead to interesting speculations.

3. Tell children to close their eyes and imagine a _____ (grimp, for example.) Ask each child to tell what it looks like. What does it do? Why does it do that? What do people do when they see it?

4. Set up a situation for dramatizing cause and effect, involving the use of the telephone. For example, Mary has been out of school for three days. One child is the teacher and another the mother or father. "Teacher" calls to find out why Mary was absent. Other situations might be breaking a window at school, or wanting to play at another child's house after school.

5. Use an opaque projector to display pages from a coloring book or a comic strip. Cover captions and have the children tell what they think the situation is and what the characters are saying. The children have to think whether the characters look happy, sad, lonesome, hungry, etc. and then imagine [illegible]. (From Aspell, Arlene, "Oral Language Activities in First Grade," Language Face to Face, ed. by Margaret Early, Syracuse; Reading and Language Arts Center, Syracuse University, 1971.)

6. Tell a simple story to the class. Then discuss the ending of the story with them and help them to understand the specific qualities of the characters, the situations, and the events which brought about that particular ending. Many well-known stories, such as the "Three Little Pigs," could be used. (Listening and Speaking Strand, English Language Arts, p. 9.)

Evaluation:

Does each pupil selected take part in the activity?

Have you determined each pupil's competence in terms of the objectives set for the activity?

How will you use the outcomes of these activities for further instruction in listening and speaking skills?

Objective: Listen for and understand relationships: classification (Listening and Speaking Strand, pp. 1, 5-7.)

Activities:

1. Say aloud a group of words in which one word does not belong to the group. For example:

   automobile, train, subway, bicycle, book

   Book is the answer because it is not a means of transportation.

   Rose, grass, daisy, tulip, dandelion

   Grass is the answer as used in the sense of a mowed lawn without flowers.
   Dandelion might be a valid choice in that roses, grass (lawn), daisies, and tulips are cultivated; dandelions are weeds.

   Other groupings with words with which urban children may be more familiar may be used. Help the children to listen carefully for the relationship between the words and determine the category to which they belong. Then have them select the unrelated word. (Listening and Speaking Strand, English Language Arts, p. 6.)

2. Have the pupils make up their own groups of words which belong together according to some means of classification, as in activity 1.

3. Cut from oaktag the patterns of a circle, a square, a triangle, and a rectangle. Prepare a display on the bulletin board, using these four patterns. Then ask the children to name objects in the classroom that are like each of the oaktag figures:

   For example:

   The clock, the doorknob, and the waste paper basket look like the circle.

   (Listening and Speaking Strand, English Language Arts, p. 103.)

4. Bring in groups of objects which by some criteria can be classed together; for example, round shape, particular color, function. Ask the children to bring in objects and explain what they have in common. Examples: shells, stones, toys, leaves, seeds, pictures, writing implements, pins.

5. Write on the chalkboard four headings which will form major classifications, such as animals, trees, cities, and shopping centers. Divide the class into four teams, and assign each team to a heading. Then allow each team in turn one minute to name as many items as they can that would fit under their heading. The game may be repeated by assigning the team to different headings, or by

making new headings. (Listening and Speaking Strand, English Language Arts, p. 103.)

Evaluation:

Does each pupil selected take part in the activity?

Have you determined each pupil's competence in terms of the objectives set for the activity?

How will you use the outcomes of these activities for further instruction in listening and speaking skills?

Objective: Recognize rhyme and patterns of rhyme. (Listening and Speaking Strand, pp. 39, 47-48.)

Activities:

1. Ask the children to listen for words which rhyme as you read aloud, or play a recording of nursery rhymes or simple poems. Write words on the chalkboard and compare them with each other. (Listening and Speaking Strand, p. 47.)

2. Say a word aloud and have the children volunteer words which rhyme with it. Discussion should result as to why words rhyme. (Listening and Speaking Strand, p. 47.)

3. Involve the children in a rhyming game. Say, but not in singsong fashion:

   Look at the bird. Look at the tree.
   Which one rhymes with "you and me"?

   Look at the sun, Look at the moon.
   Which one rhymes with "June," "tune," "spoon"?

   (Listening and Speaking Strand, p. 47.)

4. Read simple poems which contain rhyme, but do not say the final rhyming word. Invite the children to fill in the word. (Listening and Speaking Strand, p. 47.)

For appropriate literature selections to use with these activities, refer to Literature Strand, pp. 58-59.

Evaluation:

Does each pupil selected take part in the activity?

Have you determined each pupil's competence in terms of the objectives set for the activity?

How will you use the outcomes of these activities for further instruction in listening and speaking skills?

Objective: Recognize rhythm and rhythmic patterns (Listening and Speaking Strand, pp. 39, 46-47.)

Activities:

1. Have the children march to marching music having a very strong beat. Combine tapping and clapping with the marching. (Listening and Speaking Strand, p. 46.)

2. Ask the children to respond to rhythm in music. They may tap their feet, tap the desk with their fingers, or clap their hands. Then play a rhythmic pattern on a band instrument or on a desk and ask the children to repeat it. Maintaining a game-like atmosphere, vary the pattern and increase its complexity. (Listening and Speaking Strand, p. 46.)

3. Introduce the children to rhythm in non-musical areas -- the ticking of a clock, the swinging of a pendulum, the sound when walking, the sound of a shade flapping in the breeze. Through discussion of these examples, lead the children to understand that regularity of occurrence in a given time span determines rhythm. Let them find examples of rhythmical and non-rhythmical occurrences in the classroom. (Listening and Speaking Strand, p. 46.)

4. Using music selected for various rhythmic qualities, have the children respond by various body movements, such as skipping, waving hands, nodding heads, in time to the music. Let the children make up their own movements in response to music. Have them try making up phrases or rhymes in response to music.

For appropriate musical selections to use with the above activities, consult Music K-6, a publication available from the Bureau of Elementary Curriculum Development when ordered through local school administrators.

Evaluation:

Does each pupil take part in the activity?

Have you determined each pupil's competence in terms of the objectives set for the activity?

How will you use the outcomes of these activities for further instruction in listening and speaking skills

Objective: Recognize repetition and refrain. (Listening and Speaking Strand, pp. 39, 48.)

Activities:

1. Read aloud or play a recording of a poem, a nursery rhyme, or a story which contains effective use of repetition and/or refrain. Ask the children to identify the words or groups of words which are repeated, and then to say them as the poem is recited again.

2. Read to the children a poem (e.g., "Merry Robin" by Leland Jacobs, "The Wind" by Robert Louis Stevenson, "I Heard a Bird Sing" by Olivia Herford) and have them identify the refrain. Then use the poem as a choral speaking exercise to give the children a feeling for the use of refrain in conveying an attitude. Use other children's poems in this way, with the children reciting the refrain in unison.

3. Read to the children or have the children read and tell stories that make use of refrain.

4. Encourage the children to make up and tell their own stories and poems, using repetition and refrain.

For appropriate literature selections to use with these activities, refer to the Literature Strand, pp. 58-59.

Evaluation:

Does each pupil selected take part in the activity?

Have you determined each pupil's competence in terms of objectives set for the activity?

How will you use the outcomes of these activities for further instruction in listening and speaking skills?

Objective: Speak with clear, exact, and vivid language. (Listening and Speaking Strand, pp. 99, 101-102.)

Activities:

Give each child a floor plan of the school (or project the floor plan, using an overhead projector.) Then ask a child to use the floor plan in giving directions to a parent who wants to travel from the outdoor flagpole to:

the encyclopedia in the library
the principal's office
a soda machine
an outdoor drinking fountain

Ask one child to give directions to a specific place in the school. Have another child trace the route on a floor plan of the school.

Variations:

Have one or two children secretly hide a "treasure" in the school yard. Read directions to the "treasure" once and then have one or two volunteers try to find the "treasure."

The same activity could take place within the school building.

Evaluation:

Does each pupil selected take part in the activity?

Have you determined each pupil's competence in terms of the objectives set for the activity?

How will you use the outcomes of these activities for further instruction in listening and speaking skills?

SAMPLE LESSON PLAN

Title: An Integrated Language Arts Lesson

Grade Level: 2-3

Length of Activity: At teacher's discretion. The activities could be spaced a few days apart.

Objectives:

1. Express a complete thought orally. (Listening and Speaking Strand, pp. 99-101.)
2. Speak with clear, exact, and vivid language. (Listening and Speaking Strand, pp. 99-101.)
3. Distinguish between happy words and sad words. (Literature Strand, p. 47.)
4. Identify words that appeal to the senses. (Literature Strand, p. 47.)
5. Develop vocabulary through concrete experiences. (Reading Strand, p. 18.)
6. Use precise language (Reading Strand, p. 18.)
7. Increase listening and speaking vocabulary (Reading Strand, p. 18.)
8. Develop a sense of word choice (Composition Strand, pp. 2, 12.)
9. Recognize similarities and differences. (Composition Strand, pp. 46, 52-53.)
10. Recognize relationships between word choice and attitude. (Composition Strand, pp. 46, 52-53.)

NOTE: The list of objectives points up the interrelatedness of the language arts. Listening and speaking skills affect reading and writing skills and appreciation of literature, and vice versa.

Teaching Techniques and Learning Activities:

1. Bring to the classroom bags filled with different substances, such as sand, navy beans, rice, plastic beads, vermiculite, etc.

   Ask the children one at a time to put a hand in a bag and describe what the substance feels like.

   Ask the children to listen to see if they can tell how the speaker feels about the substance being described. Ask how the speaker feels. How do we Know? Were there non-verbal clues?

As the children describe, list some of the most vivid expressions on the board. Write a class poem about one or more of the experiences, using listed expressions.

Read to the class a poem or paragraph describing a tactile experience. Ask the children to listen for the words that tell how the writer feels about the sensation.

2. All kinds of feelings can be attached to tastes, colors, odors, sounds, and textures of foods. Ask the children if foods have tastes that are angry, happy, on tiptoe... Are sour pickles an angry food? What food sounds like dancing? Does a particular food taste different at a different time?

   Ask the children to recall what various members of the class said in responses to the questioning.

   List on the board the expressions the children recall. Can they recall more? What made them remember particular ones?

   With the children, write a class poem, using some of the expressions on the board. Attempt to use the name of each child.

   Read to the class a poem or story involving food. Ask the children to listen for words that tell how the writer feels about the food. Ask what words tell how the food looks...tastes...smells...sounds... feels like?

3. Bring to class all sorts of writing and marking instruments and let the children draw lines with them on large sheets of paper.

   Put a sheet at a time of the wall or bulletin board. Ask how could each line be described. Are some loud, some quiet? Some nervous? Give the sheets back. Ask each child to write a sentence next to one of his lines, using the favorite description he heard. List some of the words on the blackboard to help with the spelling.

   Could a bulletin board display be made from this activity?

   What about a follow-up activity using line drawings?

NOTE: All of the above activities were expanded from "Classroom Practices," Instructor, December 1972, pp. 42-43.

Evaluation:

Does each pupil selected take part in the activity?

Have you determined each pupil's competence in terms of the objectives set for the activity?

How will you use the outcomes of these activities for further instruction in listening and speaking skills?

DERIVE LISTENING AND SPEAKING ACTIVITIES

How many listening and speaking activities can you derive from the following idea?

> "A very exciting idea is to hang up a drop sheet of heavy plastic in front of an opaque projector. The child's drawing is projected onto the sheet in such a way that the children see it shining through the plastic. Then the child walks behind the screen into his own picture, jousts with his own dragon, pats his horse, picks the flowers or knocks on the door. It is sort of a modern version of the old shadow play."
>
> Fleming, Frances L., "Creative Communication in the Elementary Grades," Elementary English, May, 1971, p. 487.

EVALUATION OF LISTENING AND SPEAKING SKILLS K-3

Informal

Pupil-performance oriented
Diagnostic, to give direction to instruction
Observational in nature

Pretest

Include items for testing the following:

- Classification
- Time order
- Sequence
- Following directions
- Main idea
- Specific information
- Understanding of relationships
- Discrimination between sounds
- Other objectives

Cassette recordings may be used to test all of the above.

Post test

Determine pupil competence in terms of objectives set.
Use results to determine achievement.

Questions

How often does the child talk?
Does he listen when talked to individually? As a member of the class?
Does the child show competence in listening-speaking skills in other subjects? When sent on an errand? When given a task?
Can the child get information from the nurse, custodian, secretary, principal, and report back?

For actual tests see pp. 170-184 in Inservice Reading Resource Kit, Package IV, Assessment of Listening Skills, Bureau of Reading Education, State Education Department, Albany, NY 12234.

PUPIL PROFILE

Evaluative Notation
I = Needs Improvement
i = Making Progress
C = Competent

Pupil's Name _____

Suggested Evaluation Grid for Speaking Skills, K-12

Speaking Skills, K-12	Grade Level K 1 2 3 4 5 6 7 8 9 10 11 12
Participation in Speaking	
Recognize that the Function of Speaking Is to Communicate	
Recognize the Importance of Reporting Accurately	
Recognize and Utilize the Various Forms of Speaking	
Adapt to the Audience	
Use Parliamentary Procedure	
Delivery in Speaking	K 1 2 3 4 5 6 7 8 9 10 11 12
Make Effective Use of Body Control, Movement, and Gesture	
Establish Good Eye Contact	
Recognize and Use Appropriate Vocal Characteristics	
Understand and Use Correct Articulation and Pronunciation	
Make Effective Use of Delivery Aids	
Understand the Means by which the Sounds of Language Are Produced	
Content in Speaking	K 1 2 3 4 5 6 7 8 9 10 11 12
Express a Complete Thought Orally	
Recognize and Use a Main Idea and a Central Theme	
Speak with Clear, Exact, and Vivid Language	
Recognize and Utilize Patterns of Organization	
Use Various Supporting Material	

In this suggested evaluation model for speaking skills, any skill may be included in the skill column. The ones used here are taken from the Listening/Speaking Strand. School districts may also have a more appropriate notation to indicate a pupil's progress.

valuative Notation
= Needs Improvement
= Making Progress
= Competent

PUPIL PROFILE

Pupil's Name _____

Suggested Evaluation Grid for Listening Skills, K-12

istening Skills, K-12

	Grade Level												
Aural Comprehension	K	1	2	3	4	5	6	7	8	9	10	11	12
Listen for Specific Information													
Listen for the Main Idea													
Listen for and Understand Relationships													
Listen for and Evaluate Supporting Material													
Listen for and Evaluate Conclusions													
Participation in Listening	K	1	2	3	4	5	6	7	8	9	10	11	12
Understand the Difference Between Hearing and Listening													
Understand the Importance of Listening													
Understand the Responsibilities of a Listener													
Understand Some of the Factors that Affect Listening													
Recognize and Overcome Poor Listening Habits													
Recognize and Develop the Characteristics of an Effective Listener													
Auditory Discrimination	K	1	2	3	4	5	6	7	8	9	10	11	12
Identify and Discriminate Between Sounds													
Recognize Intonation Patterns and Their Effects on Meaning													
Recognize Rhythm and Rhythmic Patterns													
Recognize Rhyme and Patterns of Rhyme													
Recognize Repetition and Refrain													

In this suggested evaluation model for listening skills, any skill may be included in the skill column. The ones used here are taken from the Listening/ Speaking Strand. School districts may also have a more appropriate notation to indicate pupil's progress.

BIBLIOGRAPHY

Bridge, Ethel B., "Hickory Dickory Dock: Prelude to Choral Speaking," Elementary English, December 1972, p. 1169.

The article contains good ideas for introducing choral speaking in the early grades. The children learn to recognize rhyme, patterns of rhyme, repetition, and refrain.

Chappell, Bernice M., Listening and Learning. Belmont, California, Fearon Publishers, 1973.

This book highlights games and activities which emphasize basic listening skills (K-3). The use of poems, rhymes, stories and storytelling in suggested activities for the classroom not only attends to listening skills but broadens the pupils' acquaintance with literature. The book is very readable, and suggests practical and effective activities for use in the classroom.

Elementary English, November/December, 1974.

This issue of Elementary English contains several articles dealing with listening and speaking, including one on involving every child in discussion, one on the relationship of oracy to reading, and one on adapting for English Russian methods of training in auditory discrimination.

Goody, Betty, Using Literature with Young Children, Dubuque, Iowa, Wm. C. Brown Co., 1973.

The book will give the teacher many useful ideas for integrating the teaching of literature with the teaching of speaking and listening skills. Also included are excellent bibliographies of literature to use with young children.

Petty, Walter T., Dorothy C. Petty, and Marjorie F. Becking, Experiences in Language: Tools and Techniques for Language Arts Methods, Boston, Allyn and Bacon, Inc., 1973, pp. 77-162.

The text gives a brief explanation of the relationship between listening and speaking and other language skills, and describes many useful and not too difficult activities which should improve listening and speaking skills.

Project Alert: Inservice Reading Resource Kit, Package IV, Assessment of Listening Skills, Bureau of Reading Education, State Education Department, Albany, New York 12234.

Available from the Bureau of Reading Education, New York State Education Department, through the BOCES Centers, this packet gives samples of tests used to determine listening competency and diagnostic tests at various grade levels.

Russell, David H. and Elizabeth F. Russell, Listening Aids Through the Grades, New York, Teachers College Press, Teachers College, Columbia University, 1973.

One hundred ninety practical listening activities are suggested. The handbook is divided into three sections: Kindergarten and early primary activities, Primary activities, Intermediate activities.

Van Allen, Rouch, and Claryce Allen, Language Experiences in Early Childhood; A Teacher's Resource Book, Chicago, Encyclopedia Britannica Press, 1969.

Many interesting activities which will facilitate language development are described. The loose leaf notebook also includes suggestions for involving parents in language activities at home.

ACKNOWLEDGMENTS

Applebee, Bernice L. "Little People Spout About a Big Question," Elementary English, April 1973. Copyright 1973 by the National Council of Teachers of English. Reprinted with permission.

Bridge, Ethel B. "Hickory Dickory Dock: Prelude to Choral Speaking," Elementary English, December 1972. Copyright 1972 by the National Council of Teachers of English. Reprinted with permission.

Hart, Marjorie. "Language Immunity: A Preschool View," Elementary English, April 1973. Copyright 1973 by the National Council of Teachers of English. Reprinted with permission.

Lewinger, Miriam. "Imagine a Dragon..." Elementary English, March 1973. Copyright 1973 by the National Council of Teachers of English. Reprinted with permission.

Merritt, Hilda and Barbara Schneider. "A Listening Adventure," Copyright 1971. Reprinted from Instructor, August/September 1971 by the Instructor Publications, Inc. Used by permission.

Pankow, Eleanor. "Listening Games," Reprinted from Instructor, May 1974. Copyright 1974 by the Instructor Publications, Inc. Used by permission.

Timerlake, Pat. "I Hate Show and Tell!" Elementary English, April 1973. Copyright 1973 by the National Council of Teachers of English. Reprinted with permission.

REPRINTS

HICKORY DICKORY DOCK: PRELUDE TO CHORAL SPEAKING

Ethel B. Bridge

Few other things in the curriculum provide the wealth and variety of material for meeting individual differences in backgrounds, needs, interests, and attitudes that poetry offers. It provides a group sharing experience; stimulates and stirs children to ideas they never thought of before by opening their eyes to new beauty, by inspiring them to reach up and out and inward toward self-discovery and new insights. Choral speaking is as old as poetry itself. Together with the dance it furnished one of the earliest forms of artistic expression. Choral speaking of nursery rhymes and simple poetry is an excellent way to enrich the classroom program.

A second grade and its teacher discovered the enjoyment of poetry through choral speaking. It all began with a simple nursery rhyme, "Hickory, Dickory, Dock." After repeating it in unison, the children thought it would be fun to hear the intonation of the clock in the background. They decided to have some of the class repeat the words, "Tick-tock, tick-tock, tick-tock," while the rest of the class recited the rhyme. It proved to be very effective and added another dimension to the enjoyment of the poem. The need for creative expression now seemed to envelop the group. "Let's make a big clock!" So, on the bulletin board, a tall, beautiful grandfather's clock took shape, gaudy with tempera paint. Truly, no idea is fully expressed until it is expressed in more than one medium. The art work gave additional sparkle to the enjoyable experience the children were having and increased their desire for more fun with poetry.

"The Monkeys and the Crocodile," by Laura Richards was selected to be enjoyed in the same way. This time, solo parts as well as group speaking evolved as the class experimented and listened for the best effects. The artistic representation consisted of a big palm tree in which five monkeys cavorted while a wicked looking crocodile lurked nearby. The children had been encouraged to express themselves in the media of art by a teacher who uses art to enrich every school day.

"There Was Once a Puffin" was dramatized by using paper bag puppets as the rest of the class effectively chorused the lines of the poem in unison interspersed with solo parts. The contents of the class costume box and the ingenuity of the teacher yielded a puffin costume for one of the children to wear. Some research was necessary for this part of the project. Encyclopedias and bird books were eagerly scanned for pictures and descriptions of puffins. By now the children were enthusiastic about poetry "that they could do something with," as they termed it.

"A Goblin Lives in Our House" gave the children added opportunity to learn that soft, hushed tones are pleasing and, in fact, enhance the general effect. If children learn that soft tones are pleasing tones, they are on the road to good speech quality. Because the teacher felt that she lacked technical skill, little attempt was made to classify or group the voices into light, medium, or dark. For the conveying of various moods, the practical expedient was to speak expressively in a higher or lower key. This avoided a sing-song intonation.

It is important that children listen to poetry and learn to know it intimately, not as a task, but as a privilege and as a delight; not as a chore, but as a challenge and a pleasure; not as assignments to be quickly forgotten, but rather as beauty to be long cherished and remembered. Involving the children by giving them opportunities to use the poetry in creative ways, utilizing all the senses and media of creative expression, made poetry a delight to these children and gave them experiences they will always cherish.

I HATE SHOW AND TELL!

Pat Timberlake

My question: "Do you have show and tell?"

The teacher's answer: "Why, yes. Of course, we have show and tell. Every Tuesday morning from 9 to 9:30, each child brings something from home to show his classmates and tell them about."

My reply: "I HATE SHOW AND TELL!" Then I wondered...

Who caused show and tell to gain so much acceptance in kindergarten and primary education programs? Was it inexperienced teachers who needed to fill a block of time? Or, was it anxious parents who wanted their children to show off before their peers -- to "learn to speak in front of a group" -- a kind of elocution class? Or, was it well-meaning professionals who viewed show and tell as a time when children were given a special opportunity to use their language? or, was it language arts educators who intended to use show and tell for practicing listening and speaking skills?

No matter who effected show and tell as a part of early childhood education, it now seems to be accepted as unquestionably in most curricula as are unit blocks and tempera paint. Certainly the time has come to examine show and tell critically and to evaluate it in terms of present curriculum goals.

The typical show and tell (sometimes called bring and brag) is a regularly-scheduled, weekly event of the classroom. The entire class is seated together. One by one, the children who have brought something show the item and tell about it. So you ask me, "What's wrong with that?"

Show and tell consumes a large block of time. The lament of teachers, even inexperienced ones, is "If we only had more time..." When show and tell is an endless parade, it is a poor use of our priceless comodity -- time.

The sameness of show and tell is monotonous. Pupils -- and teachers -- become bored. They give the appearance of listening, but their minds are tuned out. The pupils are forming poor listening habits.

Show and tell does not provide the best opportunity for language development. An activity that is so habitual and unimaginative does not stimulate fresh approaches to language uses.

Shy pupils are threatened by show and tell. Instead of speaking to class members, the timid child turns to his teacher for support, thus excluding his classmates. The typical show and tell experience intensified the problem of shyness. It is cruel!

I HATE SHOW AND TELL!
Then I wondered...

Is there some way that show and tell can be salvaged or transformed into a more worthwhile language experience? Are there some variations of show and

tell that could extend the boundaries of the class? Are there spontaneous incidents that a teacher could use to capture interest in listening, speaking, reading and writing?

YES

Show and tell may occur many times during a day at school. An elaborate log structure prompted Mike to explain excitedly, "George Washington lived in it, and there were cannons outside to shoot down the airplanes!"

For Doug, a picture painted at the easel suggested a story to be dictated to the teacher, and he shared it with the class. Doug drew "Little Thing" and then told his teacher what to write: "Little Thing is a voting thing. It votes for presidents."

There is no way for a teacher to schedule some class experiences that need to be shared. When a loose tooth comes out during the school day, the excitement cannot be comtained until a specific show and tell time. Falling snow cannot be planned ahead, nor can one know when the last leaf will fall from the class tree.

In addition to unplanned show and tell happenings, a teacher may encourage the sharing of items that are pertinent to the class's current study. When learning about sounds, the pupils can find things at home and in their classroom that make noises. Seasonal items may be brought from home or gathered in the school yard. When learning about sizes of things, the pupils can be asked to bring the tiniest thing they can find. Objects can be sorted and arranged by children to show the progression from smallest to larges.

People are to be shared too -- especially parents. What Mary Jo Shared, a book for young children, tells how Mary Jo brought her father to show and tell! Many resource people are available to every group. With very little effort, a teacher can enlarge the scope of his class by bringing in experts -- a garage mechanic, a paper boy, a music teacher, a mother and baby, an artist, someone with an unusual pet. These persons may also be a pupil's parent, brother, or friend.

When show and tell is planned. the teacher sets the stage. He participates by carefully listening to the pupils and asking questions that are pertinent and that help clarify ideas.

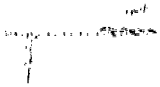
The teacher must be sensitive to the needs and abilities of each child in his class. A shy child may enjoy showing and telling something to a close friend or a small group of classmates. Later this same child may indicate a desire and readiness to present an item of interest to the entire class.

The teacher must be aware of the interest span of his pupils. Spending too long -- or too short -- a period of time on one item may be frustrating or confusing to a class. It is the teacher's responsibility to keep planned sessions of show and tell moving at a pace that is satisfying to his pupils.

[1]Janice May Udry, What Mary Jo Shared (New York; Albert Whitman & Co.), 1966.

A new approach calls for a new name. For me, this class activity will be "sharing time," "together time," or "happenings" because

I HATE SHOW AND TELL!



IMAGINE A DRAGON...

Miriam Lewinger

Imagination is a new idea beginning to grow
In the warm soft earth of all we know.
--Mary O'Neill

The world of reality has its limits;
The world of imagination is boundless.
--Jean Jacques Rousseau

Have you ever met a hippy, psychedelic dragon who marches in parades, or a dainty dragon who cooks hot dogs with the fire that comes out of her nose? Did you ever know a dragon with chronic heartburn who breathes fire because he doesn't want to burn up, or a dragon who never blows his nose so he "cofs" a lot? Have you ever read of a drunken dragon who drinks three bottles of liquor a day, or a fiery dragon who can make trees bloom in the snow?

For two weeks in February the children in New Rochelle's Reading Incentive Program invented these dragons and many, many more, equally "delightful and dastardly," "disgruntled and draggley," "deplorable and doodley." Even children with "tigers in their tanks" were tamed by these dragons, as they responded enthusiastically and creatively to James Seidelman and Grace Mintonye's superb book THE 14TH DRAGON (Harlan Quist). Sparked by the authors' invitation to create their own 14th dragon (the first thirteen dragons are imaginatively drawn by thirteen different artists), the children constructed and later described a wild variety of 3-D dragons. The activities, which really typify the experience approach to language, appealed to the children of all abilities and backgrounds and were among our most successful and exciting this year. For this reason I am summarizing below the details of the lessons, how we introduced the book and how we utilized many media in the activities which followed.*

I. Introduction

A. Ask the children to close their eyes and imagine a dragon, any dragon at all.

1. After a few minutes ask the children to open their eyes and tell you something about the dragon they imagined.

2. Fill the board or experience chart paper with as many brief descriptions as possible.

B. After five or ten minutes compliment the children on the variety and originality of their descriptions and tell them you are now going to show them a big picture of a dragon which you imagined and drew.

1. Unroll a 72" length of Kraft paper (30" high) and tape to board. The paper is clear -- nothing is on it.

* The unit can be divided as you see fit.

2. At this point the teacher's ability to "ham it up" is essential. In the manner of the weavers in the "Emperor's New Clothes", ask the children if they don't agree that this is the best dragon picture they have ever seen.

3. The children will protest, loudly, that there is nothing on the paper (in several classes they suggested, not too diplomatically, that maybe the teachers had sat in the sun too long).

4. Ask, pleadingly, if there is anybody else in the class who sees the dragon.

5. In every classroom there will be at least one child who thinks he sees the dragon, too. Invite him to come forward and outline the shape with his finger first and then with a dark crayon. (Provide chairs for little ones so they can more easily reach the whole paper.)

6. After the first child outlines the shape, ask if there is anyone else who sees the dragon now. Invite those who do to come to the board, a few at a time, select color crayon and add one detail. As a child adds to the picture, he tells the class what he is adding.

7. To prevent the children from becoming overexcited, stop this activity while interest is at a peak and before the dragon picture is completed. Assure the class they will have an opportunity to finish it later.

8. Show films about dragons: "Dragon's Tears" -- a Japanese folk tale (Contemporary Films, 6 minutes), and "The Fireflowers of Yet Sing Lo" -- a Chinese folk tale (Sterling Films, 6 minutes).

II. The 14th Dragon, James E. Seidelman & Grace Mintonye, Harlin Quist, 1968

A. Read the story.

B. When you finish the last page (which starts "Imagine the dragon you'd like best of all..." and ends "that's because nobody ever has seen the dragon you'll draw, dragon number fourteen"), point to the big dragon the class has been drawing on the Kraft paper.

1. Let the children who haven't had turns complete the picture.

2. Ask the class to think of a good name for their class dragon.

3. Encourage the children to write or tape a group story about their 14th dragon. This can later be dittoed and returned to the children.

C. Fun with Words

1. Elicit good descriptive words and write them around the dragon

2. Show the children the descriptive words (all start with "d") from the story.

   a. Discuss meanings of a few of the words.

   b. Encourage children to find the meanings of the other words.

3. Ask the children to think of dragon words that start with "s", "t", "m", etc. This is a good way to teach initial consonants. In one class the children contributed dozens of words that started with "g". When the list was completed, the children divided the words into two groups, those that began with hard "g" and those that began with soft "g". They called this 14th dragon "Goofy George." One child suggested "game" as a good descriptive game word and this gave the teacher an opportunity to show how the word could be both an adjective and a noun.

4. Put some of the descriptive words on a ditto.

5. The children will be fascinated by the rhyming words in the story. You might want to use them as a listening lesson (see if children can anticipate the rhyming words) or to develop additional rhymes.

6. Call attention to the wonderful action words in the book. Develop additional action words.

7. Start a chart of action words, scary words, funny words, etc.

D. Call attention to the drawings in the book. Ask why the authors used silhouettes for the hunters.

E. Read "The Tale of Custard The Dragon" by Ogden Nash. (There are many other good poems and stories about dragons. Please see end of Newsletter for list.)

III. 3-D Dragons

A. Materials

1. One 5" x 3" index card for each child. (We found these to be most satisfactory, although molded paper fruit trays from the supermarket were also used successfully.)

2. One 3" x 5" index card for each child.

3. A variety of other materials (the possibilities are infinite.) Among other things, we used yarn, plastic twine, colored wire (from inside telephone cables discarded after office phones were installed), strips of currugated wrapping paper, twigs, pipe cleaners, egg cartons, colored tissue paper, etc., etc.

B. Procedure

1. Tell children they are going to make their own 3-D 14th dragon.

2. Give them a few simple instructions, but do not show them a finished model because this might inhibit some children. Be sure to tell them there is no wrong or right way -- that every idea is a good one and you hope there will be as many different dragons as there are children.

   a. Show them how to fold the large index cards in half so they will stand. This becomes the body of the dragon. (Some children may want to color the cards first.)

   b. Make one or two slits at one end of the fold (or both, for two-headed dragons.) Fold and insert the small index card for the dragon's head.

   c. Show the children how they can insert anything in the dragon body by making slits on the fold of the card or poking holes on the sides with a pencil or scissors.

   d. Demonstrate how they can fold or tear paper and crumple tissue before they insert it.

c. When dragons are completed...

   1. Let those who wish, share their dragons with the class. they can talk for them, tell class names of dragons, where they come from, what they can do, etc.

   2. If possible, tape the children talking for their dragons.

   3. Encourage creative dramatics.

   4. Encourage creative writing.

      a. Each child can write or dictate to teacher good descriptive words for his dragon. This can be on index cards and attached to dragon's mouth or tail.

      b. Children can write or dictate individual stories using as many good descriptive words as possible.

      c. The stories can be dittoed and compiled into a class "Dragon Book".

Related Books and Poetry

Jonathan and the Dragon, Irwin Shapiro (Golden Press)

The Tale of Custard the Dragon, Ogden Nash

The Gold-Tinted Dragon, Karla Kuskin

The Family Dragon, Margaret Widdemer

Saint George and the Dragon, Alfred Noyes

LANGUAGE IMMUNITY: A PRESCHOOL VIEW

Marjorie Hart

Our nursery school stands near a frantically busy boulevard, one of the heaviest traffic lanes in the San Fernando Valley. From our playground, we can observe every possible type of vehicle, moving along in an unrelenting roar. In addition to this, we have had heavy machinery out there lately digging up the street to lay down new storm drains. They are jackhammering, bulldozing, digging, hauling; our yard and classrooms vibrate with the racket. Furthermore, one of the world's busiest airports keeps the sky over our heads dotted with a variety of aircraft and flooded with noise.

Recently, when my group of four-year-olds sat down for story time, I unwittingly kicked off a spirited discussing, by putting a finger to my lips and saying, "Listen!" Expectantly, they stopped talking and sat very still, concentrating. After ten seconds, they were bewildered; another ten, and a little girl indignantly declared, "I don't hear anything!" The rest agreed: they didn't hear a thing.

Since then, we have been playing a game: "Listen! What do you hear?" We try to sort out a specific sound: a bus says vroom! A bulldozer makes a low rumble as it bites into the dirt. The blades of a helicopter chop the air; it's different from an airplane. We hear voices of children from another classroom; water dripping in the sink, footsteps on the walk.

The surprising thing is, of course, that the sounds are always there, overwhelming sounds that often require us to raise our voices, that influence our mood from day to day. And yet it has taken practice for us to hear them!

The only way I can explain this strange deafness of ours is that, like a disease, we have been exposed to sound so often and so heavily, that we have built up an immunity to it. Like any immunity, it's a benevolent shield; we need it. We couldn't bear all our noises if some of them weren't screened out, at least part of the time. Unfortunately, it threatens to dull our ears to all sounds.

We have found it a fascinating experience to build up an awareness of hearing possibilities. As our experiments went on, I couldn't help applying the same idea to language.

Now, language immunity is a fairly standard condition in four year olds; we come to take it for granted. A phrase repeated daily, like, "It's time to wash your hands," elicits a notable lack of response. But then, we don't expect it to make much of an impact, any more than we adults would respond to the commercial's entreaty to go out and buy some now. It's not an urgent enough sound; we screen it out.

Have you ever observed two ladies in spirited conversation, both talking at once, neither listening? Or have you seen an audience drowse through a speech, or watched a class squirm at the recitation of a poem?

People over the age of four also have a language immunity!

It is a tragic thing, and not at all to be taken for granted, in a child or adult. It makes them miss too much that is exciting and beautiful and valuable. The calamity is that language immunity doesn't just weed out the boredom or the unpleasantness of speech; it tends to block out the good along with the bad. Our hearing becomes so blunted that we no longer discriminate.

Therefore, I have highly resolved not to take language immunity lightly in my four-year-olds. They can listen; but not for too long a time, and not because of coercion. I must give them precision and clarity; I must feed them one good thought at a time, and then provide time for them to mull it over. They must learn to listen...not for the sake of my ego, but for the enrichment of their lives.

A good deal of a young child's enthusiasm for listening is caught from his teacher. I wondered: how well am I listening to them? If their language evokes a half-hearted response from me, it must indicate to the children that it's really not a very valuable tool. I made a note: "Model listening."

It is hard to do. You must muster every ounce of patience you possess to hear not only what the child is saying, but what he is trying to say, so that you can answer appropriately. If I live to my hundredth year, I may begin to get the knack.

Another note: three R's make an impact: rhythm, rhyme, and repetition. (By the latter, I don't mean drill, but the repeating of dearly beloved stories and poems.) However, not all poems caught on...why? Maybe we needed to be more involved; we needed action and some sense of identification with our immediate world. So we put together a poem about all the machinery we saw around us, and they listened and loved it!

A CAR HAS WHEELS

(Make forward-turning circles in the air with both hands to the rhythm of the verses.)

A car has wheels, and a bus has wheels,
And a toy that belongs to us has wheels,
And they all go around and around and around,
And they all go around and around.

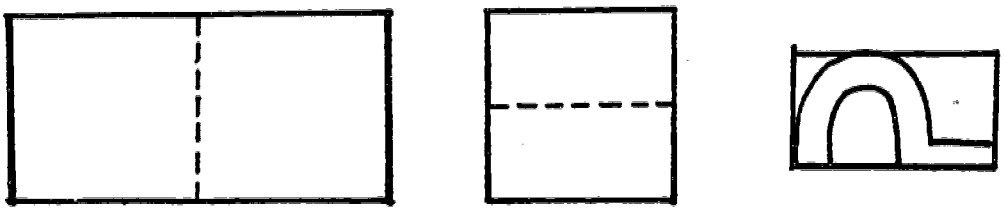
A bike has wheels, and a train has wheels,
And a sky-highing, jet-flying plane has wheels,
And they all go around and around and around,
And they all go around and around.

A wagon has wheels, and a scooter has wheels,
And a truck with a toot-toot-tooter has wheels,
And they all go around and around and around,
And they all go around and around!

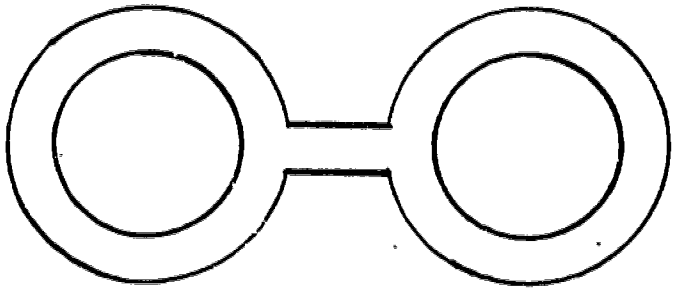
Clothes are very impressive to a youngster; he is often quite opinionated about what he wants to wear, and he faces a monumental struggle every morning to get into them. Using this awareness and making it into a "Fold-and-Cut" activity focused attention for suprisingly long periods of time. Some of my teacher friends were not comfortable using the fold and cut activities. I think this could be done just as effectively with any old pair of glasses:

MAGIC GLASSES

(You need a piece of bright colored construction paper, 4" x 8 1/2". You can fold it ahead of time and mark guide lines on it if you want to do just the cutting in front of the children. As you start to cut, start the poem.)



I'm fixing up a something that will be a big surprise.
Do you think that you can guess it? It is something for my eyes.
It isn't a banana, and it isn't chicken stew;
It's a very special something, that will help me look at you!



(unfold magic glasses)

I am going to pretend that these are magic glasses. When I look through them, I can only see your clothes, not you. So I will say what your clothes are like, and you will have to tell me who you are. Say a whole sentence when you tell me; say, "My name is Billy."
(Look at the child's clothes through the glasses, describe them, and ask, "Who are you?" Give each child a turn; emphasize color.)

Personalizing an activity worked so well in attracting listening and response, that I next tried writing their names right into a poem. Now they had to listen for their names and decide on their special response. It took heavy concentration. A few of my children didn't recognize the rhyme scheme, but I felt that this was less important than listening for the name and responding with some appropriate sound.

OPEN UP THE BARN DOOR

Open up the barn door, (Billy), before the clock strikes two,
There's a cow inside the barn, and he is saying, (MOO)

Open up the barn door, _____, it's a sunny day;
There's a horse inside the barn, and he is saying, (NEIGH)

Open up the barn door, _____, as fast as you know how;
There's a cat inside the barn, and he is saying, (MEOW)

Open up the barn door, _____, and take a little peek;
There's a mouse inside the barn, and he is saying, (SQUEAK)

Open up the barn door, _____, singing tra-la-la;
There's a lamb inside the barn, and he is saying (BAA)

Open up the barn door, _____, and don't get off the track;
There's a duck inside the barn, and he is saying, (QUACK)

Open up the barn door, _____, while the sky is blue;
There's a rooster in the barn, and he is saying, (COCK A DOODLE DOO)

Open up the barn door, _____, as fast as you can wobble;
There's a turkey in the barn, and he is saying, (GOBBLE)

Open up the barn door, _____, if the door's not stuck;
There's a hen inside the barn, and she is saying (CLUCK)

Open up the barn door, _____, as quick as you can leap;
There's a chick inside the barn, and he is saying, (CHEEP)

Open up the barn door, _____, fast as you know how;
There's a dog inside the barn, saying (BOW WOW WOW)

Open up the barn door, _____, give yourself a treat;
There's a bird inside the barn, and he is saying (TWEET)

With the warm weather came a good deal of talk about the beach; it's a familiar family outing in our area. Cashing in on their interest, I put together a very ordinary story about a family who went to the beach. The only extraordinary thing about the tale was that they would be required to tell part of it: they had to fill in the words I left out. I made a set of very simple drawings, with the descriptive word printed at the bottom of each. (Another teacher got her pictures from magazines.) I then read the story, holding up the cards as the words appeared in the story. They followed along carefully, supplying the correct words. But that wasn't the end! Next I shuffled the pictures around and wondered aloud what the story would sound like if the words were mixed up. We went through it again. I doubt if any comic ever got closer attention or a more delighted response. As the saying goes, they loved us in Sherman Oaks:

BEACH STORY

(The italic words are the ones the children supply.)

On a nice, warm Saturday morning, a *family* got into their *car* and drove to the beach. When they got there, Daddy put up their big *umbrella*. The children took their shovels and buckets and began to dig in the *sand*. Mother walked along and found a pretty *shell* on the beach. She put it in her pocket. Daddy took out his fishing pole and soon he caught a big *fish*. Sister said, "Look out there! I see a beautiful *boat* sailing on the ocean!" Brother said, "I'm hungry!" So Mother gave him a *sandwich* to eat. Then he wanted something to drink, so Mother gave him some *lemonade*. He liked that! Later they all went swimming in the *water*. "What a fine time we had at the beach!" they all said.

(Another teacher borrowed this story to use with her five year olds, and told her director wonderingly, "They listened!") Note: Humor is a good attention-getter.

Language immunity makes learning an exercise in boredom for a child. For that reason alone, I'd like to turn my children into dedicated listeners. There's more to it than information gathering, though. In the most pallid environment, there will be little pockets of enrichment they can mine if they are equipped with the skill of listening. "To hear everything," remarked one little girl, "You have to squint your ears." I suspect that it is never too late nor too early to learn to do just that.

A LISTENING ADVENTURE

Hilda Merritt and Barbara Schneider

As primary teachers in self-contained classrooms, we realized the need for a new teaching approach if we were to help children truly understand and appreciate literature. Working as a team, we establish our goal: to improve listening skills while enjoying literature.

Several days prior to "listening time," one of us would record a story from the reader. Every second week our two classes -- approximately fifty children -- gathered in one of our classrooms to listen to a taped story. Using this medium, our second graders could enjoy, in a relaxed atmosphere, imaginative moments of animal trickery and exciting adventures.

After the children heard the complete story, the tape was stopped so the teacher could distribute a set of ditto papers and a crayon to each child. On the papers was a multiple-choice set of pictures or words about specific events which the children were to recall from the story. When the tape started again, children heard directions for marking their papers. But they were forced to pay close attention to the voice on the tape because directions were given only once.

Each "listening time" involves appreciative and attentive listening. Children can simultaneously enjoy the story and still practice the comprehension needed to recall specific details and follow directions.

Occasionally the tape involves creative listening. The ending of the story is omitted. The children, on the basis of what they hear, create their own ending through written or pictorial expression, adding unique touches based on their own feelings, thoughts, and values.

Because of the enthusiastic reception, we realized we could use the same tape to improve reading skills. Between lessons children would divide into groups for follow-up activities.

A group which needed to improve oral reading speed and developmental reading skills followed along in the text as the story was played once again on the tape recorder. These children were involved in learning word-recognition techniques, observing punctuation clues, and improving vocal expression. The teacher could stop the tape and help the children associate the printed punctuation symbols with inflectional tones.

Still another group worked to improve reading skills.

Sometimes better readers independently read parallel stories from other literature books. They polished and improved skills in constructing sentences making comparisons, and broadening reading outlooks.

We checked and scored the listening tests; then compared all ten. Continually, we looked for weaknesses and ways to eliminate these weaknesses. Each child received the results of his listening tests, too. But the true value of the program could not be measured by the scores

achieved on the tests. The entire reading program was enriched. The children eagerly looked forward to "listening time," and the teachers worked enthusiastically to provide the desirable learning experiences.

LISTENING GAMES

Eleanor Pankow

Counting Game -- Use triangle, drum, rhythm sticks. The teacher taps any number from one to six, and asks, "How many?" then adds a child's name for responses. (To say the child's name first relaxes other children's attention.) After using this game several times, the teacher may choose a child to be the "teacher" and allow this child to choose the number, tap it on the instrument, then call on someone for response. Later the game may be extended to the use of number cards, having a child choose correctly the number for the taps played. As children become familiar with the numbers, extend the activity to higher numbers.

Whispering Game -- Use when children are getting wraps, lining up at the door, or preparing to go home. The teacher whispers a child's name softly. The child responds accordingly -- rising to line up, get wraps, or raise hands. This game demands both his listening and watching, for the formation of the teacher's mouth in saying a name is helpful for children to recognize names. If the children get restless after a time, give a general word, as "everyone," "boys," "girls," "all those with brown eyes."

Singing Roll Call -- A variation of reading names at roll call may be the singing of a child's name; then having the child sing the same little tune back to the teacher. This activity serves to notice both children who have unusual singing ability and conversely those who have not been exposed to preschool singing experiences and cannot repeat a tune.

Clapping Roll Call -- The teacher calls a child's name, clapping the syllables at the same time. The child repeats the name and action. Use only first names to begin this game; later it may be extended to first and last names. Another game may be devised from this. Divide the room into four areas -- "one clap," "two claps," "three claps," and "four claps," As each child claps his name, he moves to his area.

Action Word Game -- Use such words as run, jump, walk, hop, skip, skate, slide, dance. Say the action word first, then a child's name for a turn to respond. Or divide the group into several sections, each section doing an action.

Number Game -- Children may be seated in a group. The teacher says a number with three digits, then points quickly to some child, commanding, "Say it." The three digits must be repeated in correct order. Gradually use four digits, then five. Vary the game by using letters instead of numbers.

Fix It -- Say a sentence with words in displaced order, such as "John ran the hill up," "Sally the candy ate," "Sit the chair in." After saying the sentence, point to a child to "Fix it."

LITTLE PEOPLE SPOUT ABOUT A BIG QUESTION

Bernice L. Applebee

Five, six, and seven appears to be an age when a flash of insight is quickly shared with receptive listeners.

Teachers or parents have an opportunity to help children develop a genuine sense of self-esteem so vital to their future ego development by listening to them as they answer a big "What would happen if" question.

The big question may relate to a situation which has not happened but one that they could imagine had happened.

I questioned many children in Illinois, Florida, Virginia, and Texas and found every child had an answer to this big question: "What could happen if every flower in the world were yellow?"

Geographically many answers were similar regardless of the location of their school yet varied in quality by age and school curriculum. Children attending schools where innovation in education had increased opportunities for creativity were able to analyze the situation in greater depth.

A variety of answers follow for each age level. Those attending a school with opportunities for greater creativity are marked with an asterisk.

THE FIVES

Everybody would have to be yellow.
All the dresses and shoes would be yellow.
All the clouds would have to be yellow.
I would like it for a little while but not for long.
Everything would be yellow in the world.
I wouldn't think it would be fun.*
Yellow, I would like it.
All the animals would be the same color.
The whole world would be yellow.
I'd think all food and cars would be yellow.

THE SIXES

The yellow flowers would shine like the sun.*
There would be no different colors except our clothes that we have on and perhaps our painted houses.
Yellow would be about the only color as they get some colors from flowers.*
People would get tired of picking yellow flowers.
Our skin would look yellow and the sky and grass would be yellow.
Without many colors it would be plain and I wouldn't like it.*
We might become colorblind.*
We wouldn't be able to tell the difference from weeds or flowers.*
People wouldn't buy it.*
People would get mad because there would only be yellow flowers.
I'd get a store license and I'd sell yellow flower necklaces.*
I'd get all kinds of paints and color them all different colors and just leave some yellow.*

THE SEVENS

The world would be ugly.*
The world would be so bright our eyes would become color blind.*
Everything would appear pretty and bright at first.
It wouldn't be so pleasant.
You would get tired of of yellow.
It wouldn't look as pretty as now.
The world wouldn't look so gay with only yellow, yellow everywhere.*
At night it would look like a giant candle light.*
The world would look so yellow and be so bright you wouldn't be able to see.*
If people painted their houses yellow, nobody could find their own house.
In fact we wouldn't know our way around.

Not a single child thought of the implications to the florist but related the situation to himself and to his world.

When we use "What would happen if" questions it appears that children's minds form visual images and complexes of mental sensory analogs that let them all manipulate and experience combinations of elements that may never have existed in the external world.

The young child's ability to manipulate ideas with such consummate facility seems to be a valid hypothesis that this ability is a major factor in determining an individual's creative ability and hence his creative performance in our ever changing world.

Our needs for increased creativity in all areas of human life are so great we need to actively explore the use of more "What would happen if" questions in our schools and at home.